1.

a) The raft of the Medusa, a painting by Théodore Géricault from the romanticism era, is an example of how art has been used to expose political issues and mobilise change. In the raft of the Medusa, Géricault depicts a slave as the hero who signals for help, from a raft that was left to float at sea, after an incompetent captain Shipwrecked the Medusa. The raft had been floating for days before it was found, and the occupants had to resort to murder and cannibalism to survive. The underlying cause of this tragedy was the corruption and nepotism that was prevalent in France at the time. The King of France gave unqualified men jobs as political favours and the captain of the Medusa was one of those men. Géricault produced this painting to expose and confront these political issues in France and additionally support the slave abolishment movement by having the hero in his painting be a black slave.



Figure 1: Théodore Géricault, Raft of the Medusa, 1818–1819 (romanticism)

b) Figure 2 displays two of Banksy's graffiti. Banksy is an anonymous graffiti artist that uses graffiti as a form of social and political protest. He has been known to paint his graffiti in Gaza, New York, and London. The image on the left was painted on the side wall of Poundland (a dollar store) in the UK, as a protest of the use of sweat shops to manufacture London Olympics Memorabilia. The graffiti

appeared in 2012, the year London was hosting the Olympic games. The second image, Kissing Coppers, was painted outside a pub in 2004, at a time when gay marriage had not yet been legalised in the UK and the world was still adapting to same sex relationships. What makes Banksy's graffiti effective is that it is out in the open where everyone can see it, and so it reaches a lot of people. Banksy is also very strategic in his choice of painting location and timing, in the sense that he paints in places where the subject of the graffiti is most provocative.



Figure 2: Slave Labour (May 2012) and Kissing Coppers (2004) by Banksy. (Modern art)

c) In her film stills from 1979, Cindy Sherman was bringing to light and addressing the stereotypical way in which women were cast in movies, as objects to be looked at by men. Sherman photographed herself posed in the style of female characters from Hollywood films of the time. Her photographs did not directly reference any film but rather the style and appearance of particular films. Her choice of photography is particularly interesting in that she poses herself within a scene that gives the illusion of suspense and anticipation for something to happen. But unlike in a film we are not distracted by the story but instead are focused on her, and the inappropriateness of her pose in the setting becomes glaringly obvious.

d) During Tanners time in the late 19th century, black people were portraited as dim-witted, happy go lucky, buffoons in popular

entertainment called minstrel shows; where white people would assume the roles of black people by painting their faces black. In his painting of the banjo lesson, Tanner paints a grandfather and his grandson as intelligent, talented people in a serious moment, where the grandfather imparts knowledge onto his grandson. This painting worked as a way of raising awareness to non-black people of real black people's lives and debunked the stereotypes created by minstrel shows by humanising black people and showing their intelligence and talent.



Figure 3: Henry Ossawa Tanner, The Banjo Lesson, 1893 (realism)

2.

a) Olympia is a painting of a nude prostitute with her servant bringing her flowers**.** What made this painting controversial was not only the fact that the model was a prostitute but also how she shamelessly stares at the viewer with such confidence. Additionally, the painting was painted in a similar manner to 'Venus of Urbino', by Titian, which was a reference to the goddess Venus. Therefore, in his painting Manet indirectly associates a prostitute to a goddess.



Figure 4: Edouard Manet, Olympia, 1863

b) The image in Figure 5 is that of a urinal that Duchamp signed ‘R. MUTT’ and submitted to an exhibition. The controversy surrounding this was in that some people believed displaying the urinal as art was immoral, vulgar and a form of plagiarism. While others disagreed, arguing that urinals were neither vulgar nor immoral, pointing out that they were displayed in store windows all the time, and that they were simply pieces of plumbing. They also disagreed on it being plagiarism, stating that whether the artist created the urinal themselves or not was irrelevant, what was important was that they were able to take an ordinary object and display it in a new light.



Figure 5: Marcel Duchamp, Fountain 1917

c) One controversial film is The Human Centipede 2009, a film about people being sawn together, mouth to anus, to form a chain that makes up the likeness of a human centipede. What makes this film so controversial is its depiction of violence in one of the most disgusting manners. Video games and gore movies show us that most people have been desensitised from violence and gore, but the human centipede added the element of disgust. In a study by Curtis, V et al. (Curtis, et al., 2004), disgust was proven to be a strong emotion that humans evolved to protect themselves from diseases. Therefore, triggering this emotion makes viewers naturally uncomfortable. To add to this the medium of film leaves nothing to the human imagination, as a picture or painting would, instead it plays out every disgusting detail.

d) In November 1982, American Multiple Industries released Custer's Revenge, an adult action game for the Atari 2600. The aim of the game was to overcome arrow attacks to reach the other end of the screen and rape a native American woman tied to a pole. This game has been criticised as one of the worst games ever made not only for the sexual violence against women but also its racist display. Many people agreed that art and entertainment should not be at the expense of others.

3.

a) Goya's The Third of May 1808 commemorates the Madrid uprising against French occupying forces, that occurred on the 3rd of May 1808. The image depicts the execution of Spanish rebels by a French firing squad, for their rebellion against the French on the second of May 1808. Here Goya immortalised an event that might have been forgotten. In this one image he was able to share with us

the heroism of the men who were executed, the sadness of the situation and the gruesome nature of society in the 1800's.



Figure 6: Francisco Goya, The Third of May 1808 – 1814

b) The Colosseum gives us insight into the way of life, culture, and work structure of ancient Rome. The immensity of the Colosseum shows us that people gathered in large groups, like we do today in stadiums, and the different levels in the Colosseum also show us that there were different classes of people who were segregated. The complexity and size of the work also suggests the existence of an organised workforce because such a great structure must have required a large work force comprising of some skilled labour. The building would have taken quite some time to complete and there would have possibly been some fatalities along the way, therefore

there must have been an education system to train the work force and pass on the knowledge required to complete the building.



Figure 7: The Colosseum, Italy AD 70–80

c) The illustration of citizens of Tournai burying their dead in such great numbers brings to life the devastation that the black plague brought about to the world in the 1300's. When one reads about pandemics such as the black plague, the devastation of the disease might be taken for granted but when we are shown an illustration such as that in Figure 8Figure 9 it is easier to understand how serious it was. Similarly, today with Covid 19, we see statistics

everyday but its images like that in Figure 9Figure 9 that really show us the devastation this pandemic has caused.





Figure 8: Citizens of Tournai bury plague victims. Detail of a miniature from "The Chronicles of Gilles Li Muisis" (1272–1352).

Figure 9: Covid 19 Cremations, The Sentral.

d) Egyptian art has given us insight into the ancient Egyptian civilisation. Through their art we can learn about their religion, see how they dressed and how they used ornaments. Their art also tells stories not only through the images but also through the holographics. The material used to draw the art on is also unique and their arts and technologies have influenced our modern society.



Figure 10: Egyptian Art 1275 B.C

4.

a) <u>To communicate OR challenge the power of leaders</u>

The painting of Napoleon by Ingres from 1806, is a perfect example of how art has been used to communicate the power of leaders. In this painting Napoleon sits on a throne in a pose like that of other paintings of God. He is dressed in extravagant coronation robes that show his wealth, and the painting has many symbolisms of the past, that serve to liken Napoleon to past rulers, which further establishes his power as a ruler.



Figure 11: Jean-Auguste-Dominique Ingres Napoleon on the Imperial Throne, 1806.

b) <u>To engage technological or scientific developments</u>

The Eiffel tower is a demonstration of advancements made in construction technology, particularly iron work. The tower is completely made of iron and was the tallest building of its time. But despite its

height and frail appearance, it is extremely resilient and resistant to wind.



Figure 12: the Eiffel tower.

c. <u>To evoke a strong emotional response</u>

Wanderer above the sea of fog by Friedrich evokes an emotional response through the peacefulness it exudes. Having the man face away from us gives a feeling of us the viewers standing there with him or as him looking over the sea of fog. Furthermore, unlike other types of paintings we are not

overwhelmed with details or flourishes but are instead faced with a simple, natural, real, and relatable scene.



Figure 13: Caspar David Friedrich, Wanderer Above the Sea of Fog, 1818

d. <u>To change beliefs</u>

Images by Henry Ossawa Tanner (already discussed above) were used to show people the real lives of black people and change the popular beliefs about black people that were then being popularised by minstrel shows.

Photographs by Charles Moore also served a similar purpose. Charles Moore was a photojournalist who captured images of the civil rights movement in the 1960s. Being a journalist he captured moments as they were, without any flourishes, which in turn created a true representation of the civil rights movement itself. Through Moore's images, the people of the United States were able to engage with and learn about the key figures, moments, and events of the civil rights movement. It is therefore suggested that Moore's images may have

helped sway people's opinions regarding the civil rights movement and helped garner their support.



Figure 14: Charles Moore, Civil Rights Movement Photographs, 1960s

References

Curtis, V., Aunger, R. & Rabie, T., 2004. Evidence that disgust evolved to protect from risk of disease. *Proceedings of the Royal Society of London. Series B: Biological Sciences,* 05, Volume 271(suppl_4), pp. S131-S133.